

the faculty of music
university of toronto

and

the goethe institute of toronto

present

baroque orchestra of cologne

(cappella coloniensis)

conductor: günther wich

edward johnson building
macmillan theatre,

8:30 p.m.

sunday, november 5th, 1972

This evening's program presents four works representing all of the major genres of orchestral music from the last three-quarters of the 18th century. While three of the works are concertos, only the Stamitz concerto is the more modern solo type. Both the Handel and the Telemann concertos stand for the older Baroque group concerto, or Concerto Grosso, while the Haydn symphony is both more and less than our conventional notion of that genre.

Concerto grosso in D major, Op 6 No. 5

Handel

Grave-allegro

Presto

Largo

Allegro

Menuet

The twelve *Concerti Grossi*, op. 6 of George Frederick Handel are late works, having been composed in 1739 and published in 1740.

In some respects these are conservative works considering their date of composition since, unlike Telemann, Bach and Vivaldi, Handel does not exceed the instrumental requirements of Corelli's works in this genre. This is not to say, however, that these are merely academic exercises in an already old-fashioned style. Every one of these concertos contains surprising and original turns, the present D-major concerto being no exception. The opening movement is cast in the traditional mold of the French overture, in which a lively fugue is preceded by a stately introduction in dotted rhythms. The surprise, however, is that this normally orchestral introduction is itself introduced by three full measures played on an absolutely unsupported solo violin, thus transforming this time honoured genre into something quite fresh and new. The second movement is a *Presto* in triple time which features sudden dynamic contrasts and rapid passage work for the solo violins in a simple chordal style. The following *Largo* is in a more traditional style, with the dialogue of the solo violins alternating with tutti passages. After a pause on the dominant of the relative minor (B-minor), a completely orchestral *Allegro* follows which is very modern in spirit and would hardly be out of place in an early classical symphony. This is not, as we might expect, the final movement. A minuet marked *Un poco larghetto* follows, which again is for the full ensemble with no solo parts. The minuet becomes the subject of two figured variations, the first featuring the bass instruments, the second the first violins.

Concerto No. 2 for Cello and Orchestra in A Major

Stamitz

Allegro con spirito

Romance

Rondo-allegretto

Carl Stamitz was one of the sons of the better known Johann Stamitz, and grew up in Mannheim where his father was employed, and eventually played in the famous orchestra there as a young man. In the 1770's he went to Paris and from there all over Europe, establishing himself as an outstanding performer and composer of both solo and group concertos. Indeed, his success at the *Concerts spirituels* in Paris with the *symphonie concertante* is generally regarded as the model for Mozart's works in this genre. Stamitz composed about 40 such concertos, and approximately as many solo concertos, including three which have been preserved for the cello. The A-major concerto is scored for flutes and horns in twos in addition to the solo cello and the usual compliment of strings. Its three movements correspond very closely to those found in later classic and romantic solo concertos. The first movement is the weightiest one, with a complete orchestral exposition of two theme groups before the entrance of the solo cello. The second movement is a *Romance* for solo cello and strings in D-major, with a contrasting *Mineur* section before the final restatement of the main theme.

The finale is, typically, a *Rondo* in six-eight time with flutes and horns restored. Here again, there is an extended episode in the minor without winds before a more or less complete restatement of the first section.

Intermission

*Concerto for Transverse Flute, Oboe d'amore,
Viola d'amore, Strings and Continuo in E Major*

Telemann

Largo

Allegro

Siciliana

Vivace

Georg Philipp Telemann composed perhaps 100 concertos of the most diverse kind during his long and varied career stretching from about 1708-09 to his death in 1767. More than half of these are for two or more solo instruments set against a body of string instruments, many of which, like the E-major concerto on this evening's program, employ unusual instruments in unexpected combinations. The four movements of the present work follow the normal sequence for the Baroque concerto, with an introductory Largo, and fast movements in second and last positions. The third movement, however, is a *Siciliana* in E-minor, in place of the more old-fashioned Adagio movement which usually occupies this position.

Symphony No. 86 in D major

Haydn

Adagio - allegro spiritoso

Capriccio (largo)

Menuet (allegretto)

Finale: allegro con spirito

The Symphony No. 86 in D major by Joseph Haydn (1732-1809) belongs to those half-dozen fascinating and influential symphonies which he composed in 1785 and 1786. A sure sign of his constantly growing European reputation is the fact that this group of symphonies was commissioned by the Board of directors of the society of the *Concerts de la Loge Olympique*, a rival venture to the *Concerts Spirituels*. Haydn was at that time at the height of his symphonic powers, and the urge to compose for the Paris orchestra -- one of the largest and best of the contemporary world -- must surely have overcome him. As in all the Paris Symphonies the influence of Mozart, with whom he had been on friendly terms since 1781, is clearly evident in the ingenious thematic development, the refinement of the harmony and in the independent color-enriching parts of the wind instruments. The symphony is remarkable for its synthesis of brilliance, warmth, and elegance, particularly in the singularly expressive Capriccio. The first performances of the Paris Symphonies most probably took place in 1787, and all the best musicians in Paris participated, among them the young Luigi Cherubini. He later described the rapture with which musicians, critics and public alike received the new symphonies. One critic expressly praised "la facture étonnante" (the astonishing craftsmanship).

NEXT EVENT: Thursday Evening Series
November 9th, 1972
Ah Ahk — The Performing Arts of Korea